

The pleasure in appreciating aesthetically an autonomous-aesthetic phenomenon/in perceiving for example Madame Bovary of Gustave Flaubert simultaneously from a first-person perspective and from a third-person perspective is in the believing that one's self is situated in nineteenth-century provincial France and at the same time knowing that one is not spatially and temporally situated in nineteenth-century provincial France. The pleasure in perceiving aesthetically The Canterbury Tales of Geoffrey Chaucer is in the believing that one (the spectator) voyages from the Tabard Inn, Southwark to the shrine of Saint Thomas à Becket at Canterbury in the fourteenth century with Geoffrey Chaucer and some twenty-nine pilgrims and at the same time knowing that one does not undertake that voyage. The pleasure in knowingly submitting the self to The Annunciation of Sandro Botticelli (oil on panel, 59" X 51 3/8", Galleria degli Uffizi, Florence) is in the knowing that the self is not transformed in terms of that work of art and yet at the same time believing that the self is transformed in terms thereof. All potential appreciators of works of art, however, are not of that opinion. A widely believed and erroneous understanding of aesthetic appreciation for example holds that one appreciates aesthetically a work of art only when one stops knowing of the existence of/ceases to be aware of as it were the spatial and temporal coordinates at which one (the spectator) is situated and believes--without at the same time disbelieving--that one is a participant in the art object/that when one appreciates aesthetically Botticelli's Pietà (oil on panel, 42" X 28", Poldi Pezzoli Museum, Milan) for example that he or she is present so to speak at the lamentation over Christ. It is impossible for a Homo sapiens to appreciate aesthetically an autonomous-aesthetic phenomenon if he or she is overwhelmed so to speak by the art object (he or she only believes and does not at the same time disbelieve) to the extent that he or she ceases to be aware of his or her own spatial and temporal coordinates/ceases to be aware of his or her own identity for the very fundamental reason that if the spectator ceases to be aware of his or her own spatiotemporal coordinates/ceases to be aware of his or her own identity he or she has no point of view/is not inseparable from particular secondary gravitational and electromagnetic forces and so he or she can not appreciate aesthetically a work of art--which does not mean to be sure that simply because one has a point of view that one is interested in and ca-